Niveau(x) d'enseignement: 4 Numéro EDUQ : 8370662
Centre d'intérêt: 260

Hanna, Margarete A.

Proposal for the establishement of art as a therapeutic and educational tool for Youth Horizons / Margarete A. Hanna, project coordinator and major researcher. -- Montréal : Commission des écoles protestantes du Grand Montréal, 1980.
96, [25] f. ; 28 cm.

Titre de la p. de faux-titre: Rapport de l'expérimentation d'un modèle d'intervention et d'organisation dans le cadre de l'action "projet-pilote": rapport final. La couv. porte en outre: Projet-pilote MSA #16. Bibliogr.: f. [97-100].

Cote Dewey: / Cote LC: /

Descripteur(s): *Enfant inadapté *Trouble du comportement *Perturbé affectif *Education spéciale *Art *Activité artistique *Développement affectif *Questionnaire *Secondaire (Niveau)

Identificateur(s) de nom: *Youth Horizons School (Montréal, Québec)

Identificateur(s) de sujet: *Thérapie par les arts

Le rapport rend compte de l'implantation d'un projet visant à utiliser un programme d'activités artistiques comme moyen thérapeutique dans le cadre de la formation d'élèves mésadaptés socio-affectifs graves. Le projet repose sur le postulat que le développement cognitif de l'élève est étroitement dépendant de son développement affectif et que l'expression artistique est un des biais privilégiés du développement affectif.

L'implantation du projet a eu lieu en 1979-1980 dans le cadre de l'école spéciale Youth Horizons (Commission des écoles protestantes du Grand Montréal). Une vingtaine de jeunes âgés de 12 à 16 ans ont participé entre 20 et 67 semaines à ce programme. Il s'agit de jeunes souffrant de divers problèmes socio-affectifs et dont le quotient intellectuel varie entre 80 et 120. Le rapport décrit le modèle d'implantation et d'organisation du projet avant de procéder à son évaluation: utilisation d'instruments d'enquête (développement cognitif et affectif) en début et en fin d'année, grilles d'analyse du comportement.

Les résultats indiquent que les élèves impliqués ont amélioré de façon significative leur comportement de même que leurs résultats dans les domaines expressif et esthétique. Qui plus est, il semble qu'il y ait corrélation entre les progrès au niveau comportemental et le développement expressif et esthétique des élèves.

Type de document: r

Région(s) administrative(s): 063
Notice(s) connexe(s): 8370661
Financement: Bénéficiaire - Commission des écoles protestantes du Grand Montréal
Organisme(s) source(s) - MEQ-DGDP
Programme(s) de subvention - Projet-pilote
Auteur de l'analyse: ar

EDUCATION

ED CB

DA DF

Direction Régionale
le 25 juin 1980

RAPPORT DE L'EXPERIMENTATION
D'UN MODELE D'INTERVENTION ET D'ORGANISATION
DANS LE CADRE DE L'ACTION "PROJET-PILOTE"

RAPPORT FINAL

Margarete A. Hanna
Recherchiste-Thérapiste

PLAN DU RAPPORT DE LA RECHERCHE

1. Titre du Projet:

Proposal for the Establishment of Art as a Therapeutic and Educational Tool for Youth Horizons.

2. Commission scolaire:

Protestant School Board of Greater Montreal

3. Membres de l'équipe de recherche ou d'expérimentation: (nom, qualité, responsabilité dans le projet).

Project Coordinator and Major Researcher:
Margarete A. Hanna - Art Therapist.

Advisors: Pierre Grégoire, Ph.D.
Psychologist, Allan Memorial Institute

H. Wayne Hanna, Ph.D.
Executive Director, Youth Horizons

4. Plan de la recherche ou de l'expérimentation:

4.1 Modèle d'organisation détaillé des services éducatifs expérimentés dans la réalisation du projet. Il importe de préciser chacun des éléments (variables) suivants(es):

a) Identification des difficultés des élèves concernés par ce projet;

Children attending Youth Horizons Day Treatment Centre are socially maladjusted children with I.Q. ranging from 80-120, aged between 13 and 16.

Presenting problems:

- family behavior problems
- school behavioral problems with attendant learning handicaps
- peer interaction problems
- some delinquency
- negative self-concept
- generally low maturity level.

b) Nombre d'élèves en fonction des difficultés énumérées précédemment;

Five children reside in group homes. They are unable to live at home because of particularly difficult family situations. Most children living in Youth Horizons group homes attend community schools, i.e. those children attending the Youth Horizons school represent the most difficult of the group home population.

Fifteen children reside in their own homes but were referred to Youth Horizons for residential care. The Day Treatment program represents a specialized resource to treat the young person while living with his/her family. Essentially, the children present all of the above problems in varying degrees.

c) Groupe-âge et sexe:

Age range: from 12 - 16
Sex: three girls participants in the study
seventeen boys

d) Localisation des enfants en fonction de leurs pairs du secteur dit "régulier";

The research is taking place within the educational component of the Day Treatment Centre for Socially Maladjusted Children.

The Institution (Youth Horizons) provides services for Anglophone socially maladjusted children in the Province of Quebec.

Youth Horizons is a special school, in "Stage Six Système en Cascade".

e) Organisation humaine et physique de l'école;

The educational component of the Day Treatment Centre for Youth Horizons is located on the second floor at 6 Weredale Park, Westmount, Quebec. All teaching, (including the Art component) takes place in this area. Child contact with Group Counselors and Social Workers take place in the same environment. Recreational Activities with children are carried out within the same building in the gymnasium facilities or the pool area.

The students who reside at home are divided into six homeroom groups with a maximum of six children per group. The students who reside in group homes are a separate homeroom group with a maximum population of 12. The Youth Horizons Day Treatment Centre has a capacity for 48 children.

f) Nombre d'intervenants, identification des fonctions et fréquence de leurs interventions;

	Staff	Fonction	Frequency of Intervention
Direct involvement in art therapy-component (pilot project)	1 Art Therapist Researcher	-teaching -observation -research development	-20 hours per week (3 hours per week per group)
Direct involvement in the day-to-day treatment aspect of day care program	3 Social Workers	-family therapy -group therapy -crisis intervention	-1 hour per week per family -3 hours per week per group -as required to meet individually with the student in a problem solving process.
	4 Group Counsellors	-activity therapy -group therapy -crisis intervention	-15 hours per week per group -3 hours per week per group -as required to meet individually with students in a problem-solving process.
	7 Homeroom Teachers	-remedial teaching	-20 hours per week
	3 Specialists (Art, French, Woodwork)	-remediation therapy	-20 hours per week

g) Assiette horaire:

The child spends the following time in program:

Remediation (including English, French, math, woodwork, art project) = six fifty-minute periods per day, five days per week, from 9:10 a.m. to 3:30 p.m.

Art Therapy (in Pilot Project)
Each child is involved three fifty-minute periods per week, (more often as therapeutic needs, and timetable, allow) between 9:10 a.m. and 3:30 p.m.

Evening Recreational Program
Each child participates in physical education and recreation activities four hours per day, five days per week, between the hours of 4 p.m. and 8 p.m.

h) Facteurs géographiques:

The Centre is located in urban Montreal.

i) Ententes de services avec le ministère des Affaires sociales:

Youth Horizons Day Treatment Centre is affiliated with the Ministry of Social Affairs.

4.2 Les objectifs de la recherche:

The general objective of the research is the evaluation of the effect of an Art Therapy program on behavior and aesthetic awareness (aesthetic awareness in relation to one's environment and the ability to effectively (visually) express one's feelings and impressions in relation to the environment.

4.3 to 4.6:

The attached outline addresses the following topics in detail:

Chapter 1 - Rationale and Hypothesis
Chapter 2 - Conceptual Level Theory
Chapter 3 - Method and Procedure
Chapter 4 - Data Analysis
Chapter 5 - Findings and Interpretations
Chapter 7 - Summary

5. Impact social:

Students, parents and treatment staff are aware of the general therapeutic nature of this pilot project. Attitude of students toward testing was reluctant during pre-testing but much more cooperative during post-testing. Staff cooperation and interest was very encouraging, and it is felt that the integration of the Art program has been extremely successful judging from the enthusiasm and resulting productivity of the children participating.

6. et 7 Recommandations et Sommaire:

It is recommended that the project be continued with a view to collecting further and more precise data in regard to the impact of Art therapy upon behavior and sense development of the students.

8. Budget:

The Protestant School Board of Greater Montreal administered all the funding.

8.1 Coût autorisé par le ministère;

8.2 Coûts réels avec détail des dépenses

a) Dépenses encourues par la commission scolaire;

b) Dépenses effectuées en vertu des sommes autorisées par le ministère de l'Education.

Type: Recherche No:

Auteur: Hanna, Margarete A.

Titre: Proposal for establishment of Art as a Therapeutic and educational Tool for Youth Horizons. report final 1980

Monographie: Recueil: Périodiques:

Date de publication: 1980 Volume: No. de pages: 96 p. typ.

Organisme: CS Protestant school board of greater Montreal

Programme: MEQ, DGDP Projet-Pilote MSA. #16, $ 36000.00

Analyse: Départ: 83-06-01 Retour: Priorité: A

Microfiche disponible : Oui ☐ Non ☐ Autorisé: Oui ☑ Non ☐

Double: non

Notes: équipe de recherche: Pierre Gregoire, M. Wayne Hanna.

9. Identification:

Nom du responsable du projet: Margarete A. Hanna

Nom du chercheur engagé par la commission scolaire et rédacteur de ce rapport: Margarete A. Hanna

Signature du directeur général: _____

Date: _____

10. Résolution du conseil des commissaires de la commission scolaire.

Chapter 1

INTRODUCTION

The justification for the establishment of an Art Therapy Program for emotionally disturbed adolescents originated form a firm conviction that cognitive learning cannot take place without the active participation and involvement of the affect or feelings. Involvement in activities utilizing the senses and visually expressing feelings and sense impressions is one aspect of mobilizing affective learning.

The ability and opportunity to express feelings visually addresses the therapeutic needs of emotionally disturbed children in particular. This project aims at promoting the establishment of an Art program which emphasizes the development of affective learning, and subsequently investigates resultant changes in behavior and aesthetic awareness of a population of emotionally disturbed adolescents.

Statement of the Problem

This exploratory study aims at the integration of on Art program as a therapeutic adjunct of the treatment milieu

of a Day Treatment Centre serving the needs of emotionally disturbed adolescents.

The question being investigated here is whether Art is important in aiding the treatment and remediation of these children.

Rationale and Hypothesis

The rationale for integrating Art as one aspect in the treatment of emotionally disturbed adolescents is for visual expression to become an integral part of the therapeutic environment. Art therapy is conceived of primarily as a means of supporting the ego, fostering the development of a sense of identity, and promoting maturation in general. "Its main function is seen in the power of art to contribute to the development of psychic organization that is able to function under pressure without breakdown or the need to resort to stultifying defense measures". (Kramer, E. 1977, p. XIII)

The child's power of visual communication with others gives meaning to his existence and creates within him an awareness of behavioral and learning objectives. The emphasis is the child's emotional growth--"for a child's intellectual growth remains forever linked to his emotional readiness for cognitive experiences." (Pine, S., 1972, p. 3) By structuring a milieu given behaviorally and aesthetically relevant objectives, it is hypothesized that Art will have a positive effect on behavior and aesthetic sensitivity of this particular population.

Importance of the Study

It is important to create an Art program appropriately structured to meet the emotional needs of disturbed adolescents in order to encourage development and growth.

Although the importance of Art in therapeutic as well as educational settings has been documented by educators, psychologists and therapists, (Piaget, J., 1973, Lowenfeldt, V., 1957, Eisner, E., 1972, Feldman, E., 1970, Read, H., 1948, Kramer, E., 1971 and Naumburg, M., 1950 among others) there are no known studies which measure behavioral change (using reliable instrumentation) as a result of utilizing Art in the treatment of emotionally disturbed adolescents. This study utilizes a structured educational approach or taxonomy enabling the teacher-therapist to work in Art with a group of children while being aware of the particular needs of the individual child and structuring the milieu according to those needs. Further, an attempt has been made to create instrumentation measuring aesthetic and perceptual growth.

Limitations of the Study

The study is limited by the size of the study sample. Extraneous factors influencing student behavior fluctuations from one Art session to the next (e.g. family crisis, peer problems, drug related problems, problems with other authority figures) have not been documented due to the

time factor involved. The study confines itself to the dates from October 1, 1979 to March 31, 1980. Therefore, caution should be exercised in generalizing from this limited sample and time study without further inquiry.

Chapter 3

CONCEPTUAL LEVEL THEORY

The "Conceptual Level Matching Model" (Hunt, D., 1970) has been used with our study sample in order to coordinate learner characteristics with an art therapy approach. Theoretical background and construct validity indicate that this model has had significant success in application with a normal student population in educational settings. Some studies of interest are:

1. A qualitative study employing the Conceptual Level matching model utilizing teacher's evaluation to provide supporting evidence of its validity. (Hunt, D., 1970)

2. An Investigation of the interactive effect of learner "Conceptual Level" and variations in structure represented by a discovery (low structure) vs. lecture (high structure) approach. (McLachlan, J.F.C., 1969)

3. Using Conceptual Leval matching model rationale to investigate the differential effects of "rule-example" order as a function of learner "Conceptual Level". (Tomlinson, P.D., 1969)

4. Brill has shown that "Conceptual Level" is also useful in looking at juvenile correctional settings. He found that successful post-discharge adjustment was

associated with low "Conceptual Level" boys who had been treated in highly structured setting and moderately low "Conceptual Level" boys treated in treatment settings which were somewhat less structured. Since the adolescents in our study sample manifest similar behavioral characteristics when compared to the delinquent adolescent, it was felt that the "Conceptual Level"Matching Model" would provide an important structural framework for the Art therapy study. (Brill, R., 1978)

Conceptual Level:

"Conceptual Level" theory concerns itself with the complexity of the individual and the complexity of the environment, with a view to making an optimum match between the two. This theory, introduced by Harvey, Hunt, and Schroder (1961) describes the development of individuals in terms of increasing conceptual complexity, self-responsibility, and independence. It identifies how individuals process information, the learning environment which will most likely facilitate further development, and the goals to be addressed in working with the individual.

Conceptual Level has been used primarily in educational settings, the aim being to match students to optimal learning environments. This theory is used to specify the therapeutic environment in working in Art with emotionally

disturbed children in this study. Lower "Conceptual Level" youths require a high degree of structure because a complex environment is experienced as confusing and frustrating. The structural approach may be adjusted as the student begins to be able to cope more effectively with his environment.

Measurement:

Conceptual Level is measured by means of a "paragraph completion test" consisting of six questions. The questions are designed to reveal how the person thinks. The scores range from 0 to 3.0 and the scores are rated according to the following general characteristics:

Score 0: He may typically react in one of two ways:

a) He may react impulsively to situations in a negative, unsocialized manner, by losing his temper or becoming aggressive. He is totally self centered and does not consider other people's thoughts and/or feelings and is only concerned with what he wants, likes, feels and believes. He resists being ruled or controlled by other people.

b) He may react defensively by withdrawing, ignoring the situation or blaming others. It should be noted that hostility or anger may also be expressed at other levels, but this is not the only reaction to the situation. For example,

hostility may be associated with concern for being right or wrong (score 1), desire for independence (score 2) or awareness of alternatives (score 3).

Score 1: At this level the typical characteristics are:

a) concern with behaving in a socially acceptable way, and

b) polarized or dichotomous thinking or behavior. The person evaluates situations in a simple concrete fashion according to what is socially acceptable or correct (e.g. right--wrong, good--bad). He is sensitive to authority figures (teachers, parents) and how they would behave or what they would expect of him in different situations. His concern with behaving correctly may be shown by feelings of anxiety or embarrassment when he has acted incorrectly. Once he has evaluated the situation he is anxious for closure.

Score 2: He is open to other people's ideas and evaluates alternatives. But no attempt is made to integrate this evaluation with the solution or decision. He is very much concerned with his own thoughts and feelings and is striving for independence. In considering alternatives, he reveals an increased tolerance of uncertainty, ambiguity and difference of opinion.

Score 3: The person considers and weighs alternatives, then decides upon the best possible solution to a particular problem. In doing so he shows concern for his own and other's ideas and feelings and about the possible consequences of his decision. Where possible, he seeks a compromise which is suitable to all concerned. But he is secure in his independence and is aware of himself, of his relationship with others and how they view him. He will not compromise his values, principles or beliefs to please others or to conform. By the same token he will accept full responsibility for the consequences of his decision. (Hunt, D.E.; Butler, L.F.; Noy, J.E.; and Rosser, M.E., 1977)

Final Scores and Implications:

The final score is an average of the scores for the six questions. These final scores have been subdivided for descriptive purposes into Conceptual Level stages. The stages are defined according to ranges of final scores as follows:

Stage A:	0 - 0.8
Stage B:	0.9 - 1.6
Stage B/C:	1.7 - 2.2
Stage C:	2.3 - 3.0

The following paragraphs describe the stages of conceptual development, the degree of structure required and the treatment objectives in each stage of development.

The Stages:

Stage A: 0 - 0.8

Stage A youths are the least socialized and have either failed to internalize or are attempting to reject the culturally accepted beliefs and values normally transmitted by significant others. They place themselves in opposition to authority figures who try to impose values on them. They are not dealing with standards of right or wrong, and view others in an egocentric way, as sources of gratification, without being prepared to give anything in return.

Stage A youths require a high degree of structure as they are so distrustful that they are incapable of helping themselves.

High structure means a high level of order, organization, clarity, as well as support for the student in the treatment (art therapy) environment. It does not mean only setting standards in terms of rules and punishment; neither does it mean placing physical controls on a client's activities.

Stage A youths need to be actively and continuously involved with the art therapist in activities that are engaging, satisfying, and which give the youth immediate feedback and encouragement in a well ordered and predictable program.

The treatment objectives are to help the client develop trust and to increase feelings of self-worth.

Initial Characteristics of Students with Very Low Conceptual Level (Stage A) As Reported by the Teachers

1. Have a short attention span; can't sit still for the period--there is constant movement.
2. Have no inner control as individuals; they do not know how to function in group situations.
3. Are physical with each other (boys) and try the rules often.
4. Ask for direction often. (They don't rely on themselves or want to think.)
5. Are literal and unable to make inferences or interpretations.
6. Lack self-confidence; generally have a poor self-image.
7. Have difficulty organizing themselves and their materials.
8. Do not reveal anything of themselves or express personal opinions--everything is very objective. They are afraid to get emotionally involved with a story or film.
9. Have a wide range of abilities.
10. See things in black and white with no grey in between.
11. Want to know the basic information or process and are not interested in the side-lights.
12. Incapabale of handling general questions or 'thinking through' a problem; they guess and let it go at that.

13. Do not assume responsiblity for their own actions.

14. Are laconic. They give brief answers with little elaboration.

Teaching Approaches used with Students with Very Low Conceptual Level (Stage A)

1. Have definite and consistent rules--let them know what is expected of them.
2. Give specific guidelines and instructions (step by step), even make a chart of the steps.
3. Make goals and deadlines short and definite
4. Provide a variety of activities during the period, incorporating some physical movement whenever possible.
5. Make positive comments about their attempts; give immediate feedback on each step; give much assurance and attention; praise often.
6. Use pictures and things they can see, feel and touch.
7. Get them to work immediately and change pace often.
8. Display their work; it's a form of reinforcement which they like.
9. Capitalize on their interests to assist them in learning the various reading skills
10. Begin with factual material before attempting discussion.
11. Move gradually from seat work to discussion; provide more group work as they are able to handle it.
12. Leave them at the end of each period with the satisfaction of having learned new material and having success

in what they have been studying--almost a complete lesson each period with a minor carry-over to the next period with the mention of something interesting to come.

13. Read to them; it helps extend their attention span and enhance listening skills.
14. Give short quizzes and objective tests initially.
15. Provide opportunities for choice and decision making as they appear ready for them.

Stage B: 0.9 - 1.6

Stage B youths either have internalized or at least accepted values with respect to right and wrong and tend to view situations and people from simply a good or bad perspective.

Information of any kind is looked at with a high degree of rigidity, in that things are either one way or the other. They look to adults to define what is right and what is wrong, as well as to help them make interpretations of a wide variety of information.

These youths require an orderly and clear environment in which they are encouraged to begin to make decisions and take responsibility for themselves. They are still quite dependent on adults and need encouragement and support while still requiring clear expectations and controls. Within this secure environment, they should be encouraged to take more responsibility for themselves and be rewarded when they do so. When beginning to work with Stage B youths, trying to accomplish this task is more important than a successful outcome.

Stage B youths need to be encouraged to look at situations, people and their own values from a broad perspective. It should be possible, and helpful, to focus more on internal problems issues at this stage of development. Increased feelings of self-worth and the ability to cope are important in this stage of development.

Initial Characteristics of Students with Low Conceptual Level (Stage B) As Reported by their Teachers

1. Oriented to the role of a "good student", one who got the right answers, have neat work and good work habits.
2. Seek teacher approval and strive to please the teacher; they go along with what the teacher says.
3. Want to work alone at their own desks.
4. Are reluctant to try anything new; don't like to appear wrong or dumb.
5. Do not express personal opinions.
6. Don't ask questions.
7. Are confused by choices and upset by alterations of the schedule.
8. Want to be told and have the teacher constantly present. "They fall to pieces if no one is around to tell them what to do."
9. Look for reassurance. Frequently ask, "Is this right?", "What should I do now?", "What should I write?"
10. Are not too imaginative.
11. Participate well in the class as a whole but do not work well in small groups.
12. Are mark conscious.

(Brill, R., 1978)

Teaching Approaches used with Students with Low Conceptual Level (Stage B)

1. Arrange students initially in rows and gradually get them working in pairs, then in small groups.
2. Have definite and consistent rules--let them know what is expected of them.
3. Use creative drama, music, art activities to encourage spontaneity, self- awareness and cooperation.
4. Need to know what to do each day. Some teachers found that initialing the students' work daily provided the teacher contact they desired and the impetus to continue on. They could see how much they had accomplished.
5. Provide non-threatening situations where they have to risk an opinion.
6. Provide a lot of praise and success-oriented situations.
7. Given them group problems to encourage sharing.
8. Provide opportunities for choice and decision making as they appear ready for them. Push them gently into situations where they have to make decisions and take responsibility.

Stage B/C: Transition: 1.7 - 2.2

These youths are more complex, less rigid, and more open to information than stage B youths. They are both questioning and assertive, and are able to look at situations more openly. They are beginning to interpret situations outside of just a right/wrong perspective, being concerned with their own and other's ideas and feelings. They have some ability to tolerate ambiguity and differences of opinion.

Such youths need to be involved in decision making concerning them and require some structure to relate to. They need considerable help from adults in evaluating options and plans for themselves.

Stage C: 2.3 - 3.0

Stage C youth view the world in terms of their own conceptions and feelings rather than those adopted from significant adults. Their own and other's ideas and feelings as well as interpersonal dynamics are taken into consideration when making a decision, but decisions are solely owned by them.

Some structure in terms of help may be required. They are not necessarily problem-free and may even seek out a therapeutic relationship.

Initial Characteristics of Students with High Conceptual Level (Stage C) As Reported by their Teachers

1. Like to discuss and and argue; everybody wants to talk at once with few listening; hence, the noise level is high and progress somewhat slower.
2. Will question and volunteer additional information.
3. Want to solve things themselves. Don't want the teacher's help until they have exhausted all resources.
4. Are adverse to detail and dislike going step-by-step. "They are able to see the entire picture and tend to ignore the steps required to get there. They are creative and like to formulate and act upon their own ideas. They often get so involved that they do not hear the teacher."
5. Are capable of abstract thinking; don't require concrete objects.
6. Are less afraid of making mistakes.
7. Go off on side-tracks.
8. Are more imaginative and able to see alternatives.
9. Can stay at one thing for a longer time and can work by themselves with little or no supervision.
10. Look less for teacher approval and rewards.
11. Are more willing to share things and ideas.
12. Have greater depth of emotions and are more open about themselves.

13. Display greater ability in making interpretations and drawing inferences.
14. Were somewhat self-centered initially but gradually became more concerned about others.

(Brill, R., 1978)

Teaching Approaches used with Students with High Conceptual Level (Stage C)

1. Allow them to select their own seats.
2. Give them several topics from which to choose.
3. Set weekly (or longer) assignments and allow students to make up their own timetables.
4. Encourage them to use each other as resources.
5. Allow more mobility and given them more opportunities to take part in planning and decision making. "If they are given the freedom to pursue things on their own, they will continue on their own without question."
6. Have them work in groups with the teacher serving as a resource person.
7. Approach material at a more abstract or general level. "You can start out with a discussion and then go to the facts of the material."
8. They have to be trained to listen to instructions (and to listen in general) as they tend to go off on their own.
9. Remind and encourage them to take an interest in others.

Summary:

Stage A - Need high structure, support, involvement and clarity.

Stage B - Needs high organization and clarity, but more autonomy.

Stage B/C - Needs some structure, clarity and some autonomy.

Stage C - Needs some organization and clarity--much autonomy.

(Johnston, R., 1979)

The "Conceptual Level Matching Model" serves as a guideline to structure the therapeutic setting in Art in order to encourage visual expression by providing an environment which is predictable, supportive, safe and stable. It allows the student to risk himself because the responsibility of making peripheral choices has been lessened and leaves him free to concentrate on visual expresson itself. As he grows in self-motivation and initiative, he will be more ready and willing to ask for and accept responsibility for choosing a structure and environment to suit, support and enhance his expressive needs.

Chapter 3

METHOD AND PROCEDURE

Identification of the Study Sample

Children attending Youth Horizons Day Treatment Centre are emotionally disturbed children with normal I.Q.'s ranging in age from twelve to seventeen.

In discussions with treatment supervisors, it was found that combinations of the following presenting problems are the source of referral of these children:

- family behavior problems
- school behavior problems with attendant learning difficulties
- peer and social interaction problems
- some delinquency
- negative self-concept
- generally low maturity level.

Stephens (Stephens, T., 1977) separates problem behavior into three commonly occurring categories which are descriptive of our population:

1. Acting-out behavior

   "Acting-out behavior is characterized by acts which are of a serious type directed against property and/or others. These acts may consist of physical attacks on others or may be an infringement against other students' rights, such as interfering with their instruction". (Stephens, T., 1977, p. 52)

2. Withdrawn Behavior

"Withdrawn behavior is characterized by low rates of response and underemission of behavior." (Stephens, T., 1977, p. 52) Withdrawn behavior does not always indicate emotional disturbance and it is necessary to consider the effectiveness of the child's coping skills as well.

3. Bizarre Behavior

"Bizarre behavior may consist of aggressive or withdrawn responses or a mixture of the two. In essence, it is incongruous behavior." (Stephens, T., 1977, p. 54) Behavior or response inappropriate for the situation is considered to be bizarre behavior.

The Day Treatment Centre serving the study sample has a capacity for 48 students. Some students in the study reside at home. Others live in community treatment homes (specialized group homes) due to particularly poor family situations. This pilot project was integrated with the educational component of the Youth Horizons Day Treatment Centre serving Anglophone emotionally disturbed adolescents.

Educational Component

Remedial teaching takes place daily between 9 a.m. and 3:30 p.m. Students residing at home are separated into six homeroom groups with a capacity of six per group. Group home students share their own homeroom. Homogeneous grouping

of students is achieved through assessing the following criteria at time of admission:

- age and educational level
- maturity level
- type and severity of disturbance or behavior problem.

The Principal for the educational component, the Treatment Supervisor, and the specific homeroom teacher agree as to the final placement of the child into his/her special group. The remedial teaching staff is therefore composed of seven homeroom teachers offering remediation in English and Math, as well as a French specialist, Woodwork specialist and Art specialist. Each of the seven homeroom groups attend Art for three fifty-minute periods per week. Due to absences, crisis intervention, discharge and intake, there is fluctuation in class size from between one to six students at any given point.

Therapeutic Component

In addition to the educational component, the Day Treatment staff employs three social workers responsible for family therapy, group therapy and crisis intervention. Four group counselors participate with the youth in activity therapy, group therapy and crisis intervention.

Time Component

The Pilot Project in Art commenced September 3, 1979

and ended June 23, 1980. All pre-tests were given during the first week of November, 1979 and post-testing took place during the second week of March, 1980. Monthly "behavior" and "aesthetic attitude" checklists were collected between November and March. Students' art work was judged at the end of March utilizing all work done since September, 1979.

Instrumentation

Behavioral Measurements

1. Conceptual Level Paragraph Completion Test

This method (together with classroom attitude observation) provides an index to determine a child's "Conceptual Level". "The Paragraph Completion Method" consists of six topics, to each of which the person responds with three or four sentences indicating his own personal reaction to the topic (Appendix A).

> Generic referents for a score of 0 (0 - .8 = Stage A) are: very undifferentiated response, over-generalized exclusion of any negative input, lack of affective control, etc. Generic referents for a score of 1 (.9 - 1.6 = Stage B) are: categorical judgments, over-generalized and unqualified acceptance of single rule, recourse to external standards, etc.

(The study sample fell within the above-named categories.)

> Generic referents for a score of 2 (1.7 - 2.2 = Stage B/C) are: some form of conditional evaluation, beginning self-delineation, expression of alternatives, etc. Generic referents for a score of 3 (2.3 - 3.0 = Stage c) are: taking two viewpoints into account simultaneously, coordination of evaluation of situation with differential response, and clear indications of self delineation and internal standards.
> (Hunt, D.E., 1979, p. 71)

The tests are scored using the Conceptual Level Scoring Manual. (Hunt, D.E., Butler, L.F., Noy, S.E., Rosse, M.E., 1977) A qualified judge was used to score the tests for our study sample. The tests were given to the students at the beginning of November with 25 students in attendance of whom 5 were later eliminated from the study due to non-participation in the other phases of the study.

The Conceptual Level scores indicated the structure required to help each student to grow developmentally. This structure formed the basis for the development of a curriculum.

2. Jesness Behavior Checklist

The Jesness Behavior Checklist provides a systematic method of collecting data about social behavior. (Appendix B) Originally developed in 1960 as part of a study of institutionalized delinquents, (Jesness, C.F., 1965, 1969) the checklist has now been modified to enable its use with persons of any age in a variety of settings and can be rated by both teachers and treatment staff. To enable the checklist to be used in goal-setting with students (clients) an equivalent self-appraisal form was written. The items were simplified and rephrased in order to be easily ratable by the subject himself.

The instrument is composed of items describing behavioral units sufficiently large to encompass a broad spectrum of non-intellectual, non-cognitive social behaviors. It consists of 80 items measuring 14 bipolar behavioral factors. These are:

1. Unobtrusiveness vs. Obtrusiveness (8 items)
2. Friendliness vs. Hostility (9 items)
3. Responsibility vs. Irresponsibility (5 items)
4. Considerateness vs. Inconsiderateness (7 items)
5. Independence vs. Dependence (5 items)
6. Rapport vs. Alienation (5 items)

7. Enthusiasm vs. Depression (5 items)
8. Sociability vs. Poor Peer Relations (4 items)
9. Conformity vs. Non-conformity (7 items)
10. Calmness vs. Anxiousness (6 items)
11. Effective Communication vs. Inarticulateness (5 items)
12. Insight vs. Unawareness and Indecisiveness (6 items)
13. Social Control vs. Attention Seeking (4 items)
14. Anger Control vs. Hypersensitivity (4 items)

All scales have been devised so that high scores represent more desirable behaviors and low scores indicate negative behaviors or deficiencies. (Jesness, C.F., 1971)

Pre-test

The self-appraisal forms were given to 25 students to complete (in one sitting) during the first week in November. In order to achieve greater reliability on observer ratings of student behavior, three different staff members completed an observer form on each child at the same time in November:

1. Homeroom Teacher
2. Art Therapist
3. Child Care Worker

Post-test

The post-testing was completed during the second week in March, using the same format as for pre-testing. All pre- and post-tests were computer-scored by the Consulting Psychologists Press in Palo Alto, California.

3. The Health and Opinion Survey

This test was developed from the "Repression-Sensitization (R-S) Scale", measuring reaction to stress utilizing MMPI items. (Byrne, D., 1974)

> The Minnesota Multiphasic Personality Inventory (MMPI) is a standardized inventory designed to elicit a wide range of self-descriptions from each test subject and to provide in quantitative form a set of evaluations of his personality status and emotional adjustment. (Dahlstrom, W.G., Welsh, G.S., Dahlstrom, L.E., 1972, p. 3)

The "Health and Opinion Survey" consists of 127 true/false questions which relate to one's health, perception of self and opinion about others. (Appendix C) High scores indicate sensitizing defenses and low scores "repressing" defenses.

Repressers

These individuals are very defensive, do not admit to having any problems and are not consciously anxious. They do not share perceived problems with others and resist efforts to engage them in verbal communication regarding problems. These individuals can become very volatile under conditions of extreme stress due to build-up of emotional pressure.

Sensitizers

These individuals are fearful to the point of chronic anxiety. They admit to having problems, but feel so overwhelmed by them they feel they are unable to cope. They are likely to be openly emotional. The extreme sensitizer tries to get the teacher-therapist to take over his problems

while not taking any responsibility for them him/herself. (Byrne, D., 1974, p. 286)

The "Health and Opinion Survey" was used with the study sample in order to assess and anticipate anxiety level and reaction to stress.

4. Monthly Behavior Checklist

This checklist was compiled utilizing the most common behavioral problems encountered with emotionally disturbed children in a school setting. (Appendix D) The 21 items were chosen in discussion, cooperation and agreement with teachers and principal at the Day Treatment Centre. Items are rated on a scale from 1 to 5. A high score indicates a positive behavior pattern.

Both homeroom teacher and Art therapist completed separate behavior checklists for the months from November, 1979 through February, 1980 for each of their students. The average of November-December scores for each child will show general behavior patterns in both the academic classroom, as compared to behavior in the Art classroom before January 1, 1980. The January-February score averages for each child will provide comparisons of his behavior between the homeroom (remedial english, math) and in the Art classroom.

5. The "Aesthetic Checklist"

The "Aesthetic Checklist" was developed by writer during the course of this Pilot Project to provide a guideline for assessment of student attitude and progress in working with Art and self-expression. (Appendix E) There are ten items, rated on a five-point scale designed to measure the following four basic "expressive" objectives:

1. Spontaneity (items 1, 2, 3)
2. Observation-expression skills (items 4, 5, 6)
3. Technical skills (items 7, 8)
4. Heightened sense of awareness (critical--self, others, environment) (items 9, 10)

The Aesthetic Checklist was completed monthly by Art therapist (writer) from observational notes taken during each Art session noting the student's attitude towards and Art task. Monthly scores indicate the general attitudinal pattern for that period. The pre-test score is derived from the average of the scores for the November and December checklists. The post-test score is derived from the average of the scores for the January and February checklists. A high score is indicative of a positive approach, attitude or feeling towards self-expression and positive movement in the four "expressive" categories:

1. Spontaneity
2. Observation-expression skills
3. Technical skills
4. Heightened sense of awareness (critical awareness toward self, others, environment).

6. Art Judgment Form

The Art Judgment Form was developed after careful consideration of the children's developmental stage and their subsequent functioning or expressive needs common to that stage. (Appendix F) It was felt (judging from observation of their Art work during the previous year) that the majority of the students were functioning within the "Pseudorealistic Stage" (Lowenfeld, V., 1957, pp. 216 - 255) of self expression.

This stage is characterized by a change from unconscious to critical awareness, caused by physical change in the body:

1. The child shifts attention from the working process and places emphasis on the final product.
2. There is now evident an apparent preference in some students for visual stimuli while others prefer to interpret subjective experience.
   a) Visually-minded child refers to optical senses concern with atmospheric conditions and changes (light, color, shadows and perspective). The visually-minded child is the spectator in his expressive work.
   b) Non-visually minded child is sometimes referred to as "haptic". He emphasizes the emotional relationship to the external world in reference to himself (body). The non-visually minded child is intimately involved (or is the "actor") in his expressive work.

The items on the Art Judgment Form are designed to measure expressive functioning within the "Pseudorealistic Stage".

All work completed by each student was divided into:

1. work done before January 1, 1980 and
2. work done after January 1, 1980, up to March 30, 1980.

The pre-January work for each student was presented to three judges (art therapist plus two non-art staff persons) who scored the items on the Art Judgment Form after reaching general agreement on each item. The post-January work was judged by the same judges at the end of March in the same manner.

The items are scored on a three-point scale. High scores indicate positive movement in the area of self-expression, and therefore in the growth development in the following areas:

a) Intellectual--concept formation

b) Emotional--flexible schemata

c) Social--awareness of environment

d) Perceptual--flexibility in use of form, color, line to differentiate relationships

e) Physical--sensitivity towards body--self-portrayal

f) Aesthetic--Conscious organization of form

g) Creative--Variation and invention in expression.

Curriculum

The Art curriculum is a major component of the therapeutic approach to self expression for these students.

An attempt has been made to identify general behavioral and expressive characteristics of the study sample and subsequently to develop a motivating teaching approach which will encourage positive emotional development through the use of Art and expression.

Curriculum Outline

1. Student Characteristics--behavioral, and motivating teaching-therapeutic approach.
2. Student Characteristics--expressive, and motivating teaching-therapeutic approach.
3. Suggested art activities promoting behavioral and expressive development.
   a) Discovering the self: senses, body.
   b) The self in relation to others.
   c) The self in relation to the environment.

Table 1

Behavioral Characteristics of Study Sample and Motivating Teaching Approach

Student Characteristics	Motivating Teaching Approach
Short Attention Span	- Make goals short and definite. - Provide more than one activity. - Build on their interests in planning activity. - Give specific guidelines (step by step), reinforce often.
Impulsivity	- Make rules and expectations very clear. - Organize materials and steps of the activity.
Poor self-concept	- Reward, give feedback and encourage often. - Display all work. - Provide opportunity for choice and decision--making as readiness becomes apparent. - Allow student to decide on completion of work.
Poor concept formation	- Begin with factual material before attempting discussions. - Provide a concrete theme or activity with simple rules or expectations. - Expect imaginative, innovative approach when student is ready, reward all innovation highly.

Table 2

Expressive Characteristics of Study Sample and Motivating Teaching Approach

Student Characteristics	Motivating Teaching Approach (adolescent stage of expressive development)
Lacking Spontaneity	- Encourage change from an unconscious approach to critical awareness. - Allow student to develop sense of critical awareness--tolerate regression, encourage progression--allow student decision for closure/completion.
Poor observational skills or poorly developed sense awareness	- Encourage sense development (seeing, touching, hearing, smelling) and reliance on sense awareness as necessary in self-expression.
Poor expressive skills	- Encourage expression of subject matter of importance to adolescent. - Encourage expression of differences in his imaginative concept--"visual" as opposed to "haptic" expression.
Poor technical skills	- Encourage development of those techniques which enhance the adolescent's individual expressive needs (technique as inseparable from personal expression).

Table 3

Suggested Art Activities Promoting Behavioral and Expressive Development

1. Toward Awareness of the Self

Topics	Tools, Technique	Design Elements Inherent in Task
The Face		
- Discover its versatility in expression using: 1. mirror 2. hands to touch it	use body, senses (touch, feel, see)	color, form, space, rhythm, balance, line mass, texture (Design elements enter into all phases of the art therapy experience and are an inextricable part of the discovery process during the act of expression)
- Convey moods (anger, fear, joy) using face only	use body, senses (touch, feel, see)	
- Utilize facial make-up to alter fact to convey moods or personalities	make-up	
- Cover face with clay, plaster bandage, make face mask, paint	clay, plaster, paint	
- Construct mask with papier-maché conveying mood or personality. Use color to enhance the impression, also manipulation of mass, texture.	papier-maché, paint, glue	

Table 3 (continued)

Topics	Tools, Technique	Design Elements Inherent in Task
The Face		
• Show a feeling you have in the face you drew of yourself	crayon, pencil, markers, paper	color, form, space, rhythm, balance, ine, mass, texture
• Inside you head--what do you see?	crayon, pencil markers, paper	

Table 4

Suggested Art Activities Promoting Behavioral and Expressive Development

2. Toward Awareness of Self in Relation to Others

Topics	Tools, Technique	Design Elements Inherent in Task
- "Blind" exercise: describe appearance of other person (verbally or visually) in detail.	use visual, auditory, tactile senses for observation	color, form, space, rhythm, balance, line, mass, texture.
- Imagine him in his favorite environment, draw	paper, pencil, crayon markers, paint	
- What does he look or feel like inside? draw	"	
- Help him to create puppet of self. Using him as model, lying down on paper, draw his outline.	"	
- Make joint decision on working on a project (preferably drawing or painting) using a subject of common interest.	"	

Table 4 (continued)

Suggested Art Activities Promoting Behavioral and Expressive Development

2. Toward Awareness of Self in Relation to Others

Topics	Tools, Technique	Design Elements Inherent in Task
- Using cameras (if available) photograph other person in various moods, with various costumes, enacting different personalities.	photography	color, form, space, rhythm, balance, line, mass, texture.
- Create joint project for puppet show or performance: - work out action - create puppets	clay or papier-maché, cloth and paper, paint	

Table 5

Suggested Art Activities Promoting Behavioral and Expressive Development

1. Toward Awareness of Self in Relation to the Environment

Topics	Tools, Technique	Design Elements Inherent in Task
- Walk, play, work, play-act with students a great deal initially to create a pleasing-stimulating environment and understand their needs and interests.	using senses: touch smell, vision, feeling, leaving	color, form, space, rhythm, balance, line, mass, texture
- Walk, picking up found objects, encouraging, smelling, feeling, seeing, hearing sensations.		
- Draw: themes, placing students in contact with his environment. eg. - the street where I live - my family - my favorite hiding place	pencil, crayon, markers, paper, paint	
- Construct - from environmental ideas. eg. - interesting buildings - a zoo with its animals	- collage, wood, poster board, papier-maché - clay	

Table 5 (continued)

Suggested Art Activities Promoting Behavioral and Expressive Development

3. Toward Awareness of Self in Relation to the Environment

Topics	Tools, Technique	Design Elements Inherent in Task
- Create: objects useful or beautiful in your environment, eg. pottery, weaving, etc.	clay, cloth, yarn	color, form, space, rhythm, balance, line, mass, texture

While emphasis was always placed on self-expression and the encouragement of developing a sense of confidence in the self as the driving motivating-force behind the need and desire for visual expression and symbolic expression of feelings, occasional stimulating and relaxing art activities were introduced:

Occasional Films with Art Topics

eg. - eskimo art, carving in stone and printing
- making pottery on the wheel
- making puppets and masks

Short Projects

- weaving paper and string
- stringing yarn to form designs
- making mobiles
- constructing simple architectural forms
- assembling wood pieces with nails
- posing while teacher works on students' self-portrait
- making rubbings
- making posters for school use
- printing and lettering
- forming inkblots or tempera paint blots (accidental configurations)
- sewing (hand) with colorful fabrics
- doing stitchery
- making and decorating paper airplanes
- using old clothes to dress up, doing short skits if group is emotionally ready.

The structure of the teaching-therapy approach relating to behavioral student characteristics is geared toward the child at a very low "Conceptual Level" development. As the child grows in awareness, insight and self-control, so can the structure be adjusted to allow him greater control for decision-making. The structural milieu does not change the basic objective of the therapeutic goal to aid the child in his emotional development by encouraging self-other-awareness through the use of visual expression or symbolic interpretation of feelings and impressions.

> Proper art stimulation relates as much to personality development as to creative expression itself. This double function of art teaching signifies the importance of aesthetic experiences within this decisive period of development (adolescence) and shows clearly why art should not be confined to a selected group but should become a means of expression for everyone...It is understood that such a curriculum stands and falls with the aesthetic sensibilities of the teacher, his broad understanding for General Education and his qualifications to identify with the needs of his pupils. (Lowenfeld, V., 1957, pp 288 - 290)

Chapter 4

DATA ANALYSIS

1. Sample Size

There were 20 subjects in attendance at the Day Treatment Program and in the art therapy program during the entire period between October 1, 1979 and March 30, 1980, and participating in all phases of the study.

2. Sex

The ratio of male to female students was 17 to 3.

3. Age

The average student age, as of January 1, 1980, was 176 months, or 14.7 years. The youngest child was 153 months or 12.8 years of age. The oldest child was aged 197 months or 16.4 years. The girls showed ages of 14.5, 15.7, and 16.4 years (Figure 1)

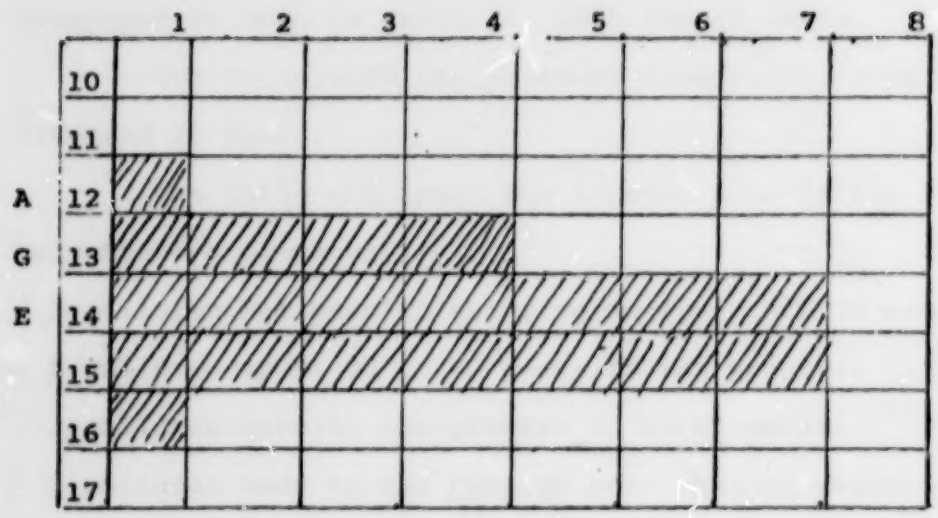

Figure 1

Sample Age Distribution

Program Time

The sample mean of the time spent in the Day Treatment Program to March 31, 1980 was 40 weeks.

The child with the shortest time in the Program attended 20 weeks.

The child who spent the longest time in the Program had attended 67 weeks.

- 5 children had been in the program less than 30 weeks.
- 9 children spent 30 to 40 weeks in the program.
- 3 children were in the program 50 to 60 weeks.
- 2 children were in the program more than 60 weeks.

(Figure 2)

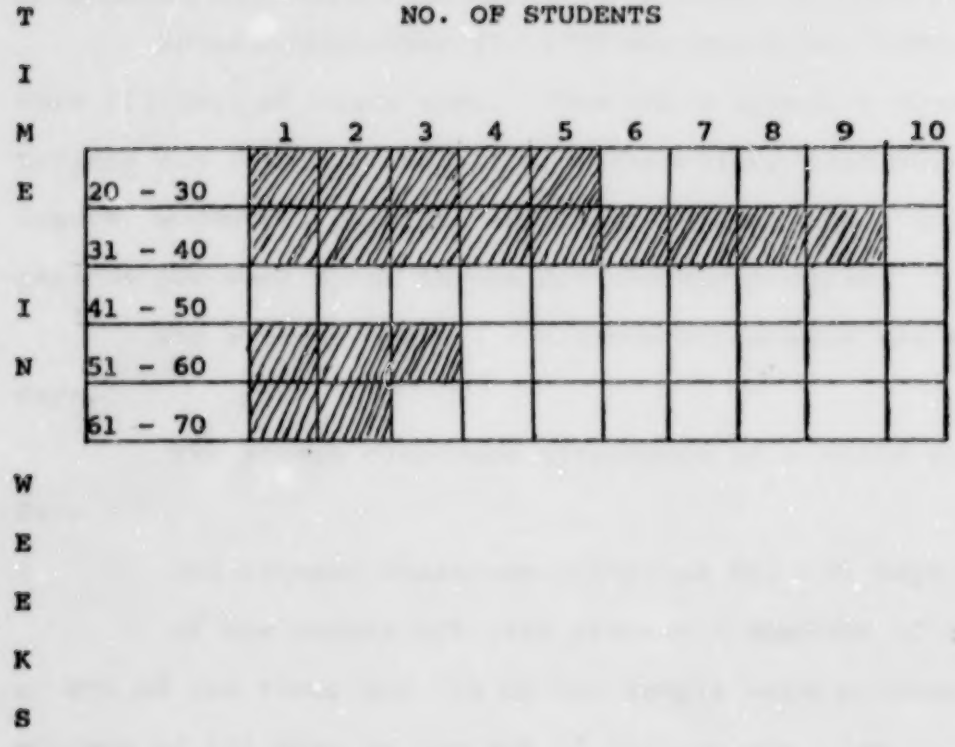

Figure 2

Sample Time Spent in the Day Treatment Program

To March 31, 1980

Attendance in Educational Component of Day Treatment Program

Between September 17, 1979 and March 30, 1980, there were 112 days of class time. (The child spends 6 50-minute periods per day in remediation, mathematics, english, french, woodwork, physical education) There are 3 50-minute periods per week spent in the Art therapy program.

The average overall classroom attendance was 98 days.

The lowest classroom attendance by a child was 87 days.

The highest classroom atendance was 105 days.

Of the sample 80% were present a mimimum of 95 days or 85% of the time, and 35% of the sample were present a minimum of 101 days or for 90% of the program time.

Living Situation

There were 4 students in the sample (of whom 2 were female) living in group homes. There were 16 students living with their families.

Grade Level

Grade level for the students in the Day Treatment Program is routinely determined by giving each student a "Wide Range Achievement Test" (WRAT) at the beginning of the school term (September, 1979) which indicates his/her standing in mathematics as well as reading-spelling comprehension and determines approximate instruction levels.

The Mean english grade (reading-spelling) for the study sample was 5.9.

The minimum english grade was 2.5.

The maximum english grade was 9.9 which indicates a very high range (7.4) in english performance.

The female population had english WRAT scores of 2.5, 4.3, and 9.9, creating both extremes of the continuum. (Figure 3)

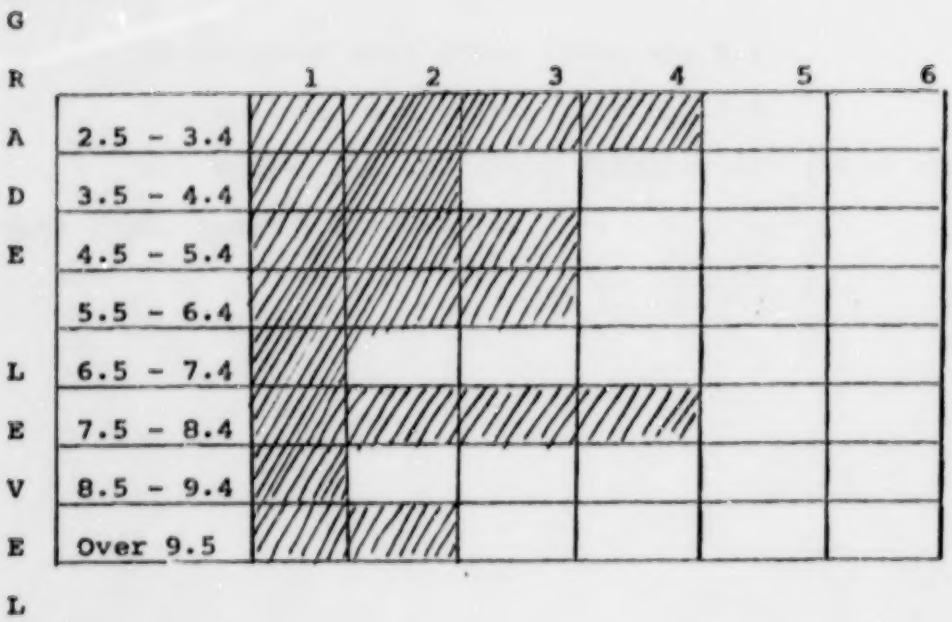

Figure 3

Wide Range Achievement

(WRAT) Scores (reading-spelling)

The average study sample grade level for math fell at 4.8.

The minimum math grade level was 2.5.

The maximum math grade score was 7.8.

All scores for the three females fall below the 5.0 math grade level. (Figure 4)

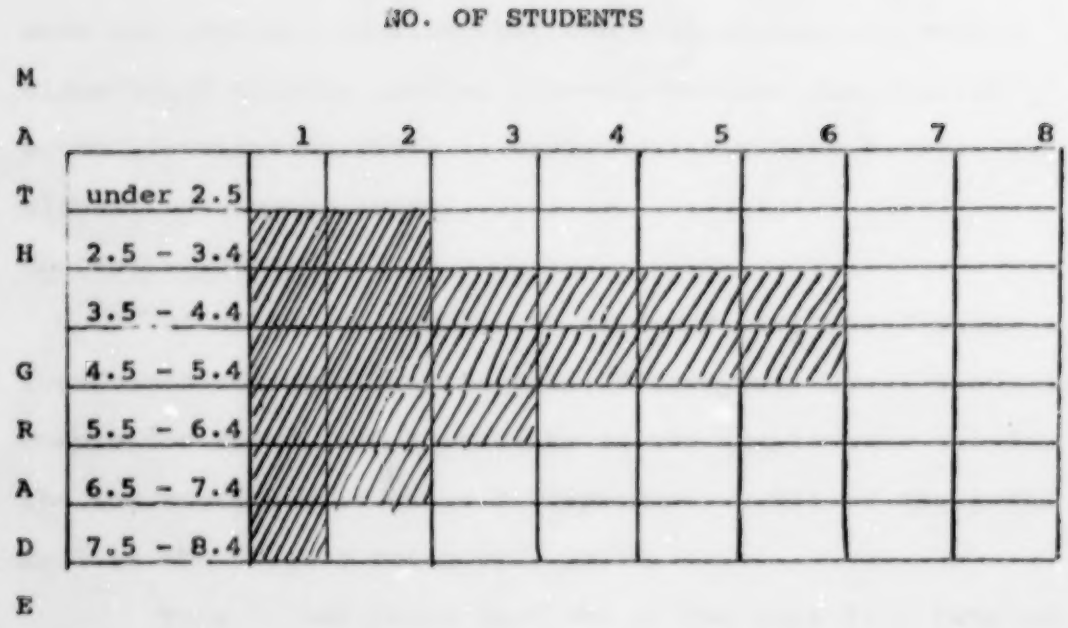

Figure 4

Wide Range Achievement Test

(WRAT) Scores (Mathematics)

In comparing the distributions of scores between math and english, we find that the math scores are evenly distributed showing central tendency whereas the english score distribution shows an uneven distribution between the highest and lowest score.

Conceptual Level

Of the study sample, 15 students were rated Stage A (unsocialized) upon scoring their "Conceptual Level Sentence Completion Form", and 5 students in the sample were rated at the low continuum of Stage B (dependent). All of the girls fall in the Stage B category.

Thus it was found that 88% of the boys fall into the Stage A or highly unsocialized stage of development. This finding is in agreement with the observed behavior of the study sample.

Health and Opinion Survey (HOS)

In pre-test results of HOS scores it was found that 7 children fell within the average range, showing no abnormal reactions to stress. In the "sensitizer" range, 13 children obtained scores. Of those 13, 2 fell in the middle sensitization area, 7 scored in the "high sensitization" area and 4 had scores within the "extreme sensization" area. There were no scores in the "repressor" range in the pre-test scores.

Post-test findings showed that of the 7 children who scored within the average range on the pre-test, 2 children scores moved to the "repressor" range, 4 remained average

and 1 scored in the sensitizer range. Of the 13 children scoring in the "sensitizer" range on the pre-test, 9 remained in the same range, 1 moved to the "average" range, and 3 changed their scores to fall within the "repressor" range. (Figure 5)

H
O
S

HOS POST TEST

		Repressor	Average	Sensitizer	Row Total
P	Reps.	0	0	0	0
R	Aver.	2	4	1	7
E	Sens.	3	1	0	13
T	Column Total	5	5	1	20

E
S
T

Figure 5

Health and Opinion Survey

Indicating Change Between Pre- and Post-testing

Jesness Behavior Checklist

Figure 6 shows that for self-scores, pre-test, in 9 of the 14 behavior dimensions, 50% or more of the sample falls outside the normal range of behavior (1 standard deviation). In 4 of the behavior dimensions, more than 50% of the sample fall at one of the extremes.

In the self-scores, post-test (Figure 7) only 7 of the 14 behavior dimensions show 50% or more deviation outside of the norm. In 5 of the behavior dimensions, more than 50% fall at one of the extremes.

An important point to consider is that there is consistency in the pre- and post-tests in that the dimensions of "Conformity" and "Insight" consistently show more than 50% of the sample falling in the extreme.

BEHAVIOR DIMENSIONS

		Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	4	7	6	3	5	9	6	5	11	5	7	1	10	4
A	17-33	2	4	2	3	2	0	3	2	2	1	1	2	1	11
S	34-67	8	6	3	5	2	7	5	7	3	6	6	4	3	4
F	68-84	5	1	3	2	1	2	1	2	1	3	4	2	4	0
S	85-99	1	2	6	7	10	2	5	4	3	5	2	11	2	1

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 6

Jesness Behavior Checklist Self-Scores, Pre-test

BEHAVIOR DIMENSIONS

		Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	4	7	6	3	5	9	6	5	11	5	7	1	10	4
A	17-33	2	4	2	3	2	0	3	2	2	1	1	2	1	11
S	34-67	8	6	3	5	2	7	5	7	3	6	6	4	3	4
R	68-84	5	1	3	2	1	2	1	2	1	3	4	2	4	0
S	85-99	1	2	6	7	10	2	5	4	3	5	2	11	2	1

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 6

Jesness Behavior Checklist Self-Scores, Pre-test

BEHAVIOR DIMENSIONS

		Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	2	10	1	2	8	11	10	3	12	6	4	1	5	7
A	17-33	6	1	6	1	2	0	1	2	0	2	5	1	6	8
S	34-67	4	7	5	5	3	6	5	8	6	6	6	3	5	1
E	68-84	5	2	0	3	1	0	0	3	0	1	2	3	0	2
S	85-99	3	0	8	9	6	3	4	4	2	5	3	12	4	2

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 7

Jesness Behavior Checklist, Self-Scores, Post-test

Both pre- and post-test observer scores tend to show a more even distribution of the sample within the normal range and indicate a more gradual change pattern. (Figure 8, Figure 9)

BEHAVIORAL DIMENSIONS

		Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	7	6	4	2	2	4	2	2	4	5	3	3	8	6
A	17-33	4	6	7	3	10	5	3	6	3	6	2	8	3	6
S	34-67	7	6	3	6	5	8	5	6	7	6	8	4	7	5
E	68-84	2	2	1	4	2	3	5	2	5	2	3	3	2	3
S	85-99	0	0	5	5	1	0	5	4	1	1	1	2	0	0

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 8

Jesness Behavior Checklist, Observer Scores, Pre-test

BEHAVIORAL DIMENSIONS

		Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	10	0	2	1	3	3	3	2	6	3	1	1	5	5
A	17-33	3	4	5	2	7	3	2	2	1	7	2	5	4	8
S	34-67	6	10	4	5	4	9	8	7	9	7	8	10	9	6
E	68-84	1	5	3	6	3	5	3	4	1	3	3	2	1	1
S	85-99	0	1	6	6	3	0	4	5	3	0	6	2	1	0

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 9

Jsaness Behavior Checklist, Observer Scores, Post-test

Self-scores showed minimal consistency between the pre- and post-tests, indicating significant differences in the sample's self-perception from one period to the next. There appears to be no consistent pattern in their appraisal of self. In 12 of the 14 scales of the Jesness Behavior Checklist, 25% or more of the sample changed in their perception of self by more than 30 percentile points. (Figure 10)

Observer scores show minimal change in student behavior (Figure 11).

In utilizing Pearson's r, we find that only 1 of the 13 behavioral dimensions (Insight) is not significantly correlated between the pre- and post-tests. In 5 of the 14 behavioral dimensions, 50% or more of the sample changed plus or minus 10 percentile points. On 11 of the 14 dimensions, 1/3 or more of the sample changed less than plus or minus 10 percentile points.

The data indicates that there is consistency between the pre- and post-perceptions of student behavior by the observers. In 9 of the 14 measures, the observers perceived a minimum of 50% of the sample showing no change, or positive change.

In the self-appraisal, , on 10 of the 14 dimensions, 50% or more of the sample showed no change or positive change.

There is a wide distribution of self-observer correlation significance. The highest correlation on the pre-test is .65, with the lowest correlations at .02.

On the post-test, self-observer correlation, it is found that three of the cases had a correlation greater than .5, six were greater than .4, while six were less than .1.

Those students who had a high (+.5) self-observer correlation on the pre-test maintained a high correlation (+.4) on the post-test, indicating that their perception of self remains consistent with the observer behavioral perceptions.

BEHAVIORAL DIMENSIONS

CASES	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
-31 & less	4	4	4	5	2	1	1	4	3	0	3	2	3	4
-21 to -30	1	1	3	1	0	2	2	1	1	1	3	1	3	1
-11 to -20	2	2	2	1	2	3	2	2	1	3	3	3	4	0
-1 to -10	1	0	1	3	4	4	3	2	6	2	4	5	1	0
Same	1	3	2	6	2	3	3	5	1	5	1	3	1	5
+1 to +10	2	4	2	2	2	4	1	0	1	3	1	3	1	3
+11 to +20	4	1	1	0	2	1	3	3	2	1	1	1	1	2
+21 to +30	1	0	2	1	1	0	0	1	0	2	1	0	2	3
+31 and more	4	5	3	1	5	4	5	2	5	3	3	2	4	2

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Comm: Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm: Calmness	

Figure 10

Jesness Behavior Checklist, Self-Appraisal, Differences

Between the Pre- and Post-tests, Showing Extremes in Change

BEHAVIORAL DIMENSIONS

CASES	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
-31 & less	0	1	3	2	2	4	2	2	0	0	3	4	2	1
-21 to -30	0	0	2	3	3	2	2	1	1	2	4	3	0	0
-11 to -20	2	4	5	3	3	3	2	3	3	4	1	3	1	4
-1 to -10	4	3	1	2	3	1	1	3	4	0	4	2	5	2
Same	4	2	3	6	3	3	4	5	3	5	2	2	4	3
+1 to +10	5	3	5	1	2	0	1	2	4	4	4	2	5	2
+11 to +20	3	5	0	1	2	6	3	2	3	1	1	2	3	7
+21 to +30	2	2	0	2	1	0	3	2	0	2	1	0	0	1
+31 and more	0	0	1	0	0	1	2	0	2	2	0	2	0	0

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Comm: Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm: Calmness	

Figure 11

Jesness Behavior Checklist, Observer Scores, Differences

Between the Pre- and Post-tests, Showing Extremes in Change

Classroom Behavior

The classroom behavior checklist has a possible total combined score of 105 (21 items with a maximum score of 5 points per item). The mean of the homeroom teacher's evaluation score on child behavior was 67.6. The minimum score was 43, with the maximum at 88. For behavior scores in the art therapy milieu, students showed a mean score of 64, minimum score of 51, with the maximum score at 81.

In correlating homeroom teacher and art therapist scores, (Figure 12) and utilizing Pearson's r, the significance is .024, indicating consistency in the perceptions of child behavior between art therapist and homeroom teachers. The art therapist perceived less extreme behavior than the homeroom teachers.

HOMEROOM TEACHER

SELF (ART THERAPIST)

	40-49	50-59	60-69	70-79	80-80	Row Total
49-49	0	2	1	0	0	3
50-59	0	0	2	0	0	2
60-69	0	1	4	0	0	5
70-79	0	2	2	1	1	6
80-89	0	1	0	2	1	4
Column Total	0	6	9	3	2	20

Pearson's r = .024

Figure 12

Correlation of Classroom Behavior Scores

Between Homeroom Teachers and Art Therapist

Judgment of Art Work

The maximum score possible was 25.

The mean of pre-test scores was 15.

The minimum was 8.

the Maximum was 23.

The mean of post-test scores was 16.6.

The minimum was 10.

The maximum was 24.

Distributions of scores on pre- and post-judgment of art work are whown in Figure 13.

Of the 20 cases in the sample, all showed either no change or positive change:

- 3 cases showed no change,
- 8 cases chowed a change of one score point,
- 7 cases showed a change of 2 score points,
- 1 case showed a change of 3 score points,
- 1 case showed a change of 8 score points.

ART JUDGMENT POST-TEST SCORES

ART JUDGMENT PRE TEST SCORES

	0-5	6-10	11-15	16-10	21-25	Row Total
0- 5	0	0	0	0	0	0
6-10	0	1	1	0	0	2
11-15	0	0	7	1	1	9
16-20	0	0	0	6	1	7
21-25	0	0	0	0	2	2
Column Total	0	1	8	7	4	20

Figure 13

Distributions of Art Judgment Scores

From Pre- to Post Test

Aesthetic Checklist

The "Aesthetic Checklist" has a total of 10 items with a maximum of 5 points per item.

The mean of pre-test scores was 29.45 with a minimum score of 15 and a maximum score of 43.

The mean for the post-test scores was 33.5, with a minimum score of 23, and a maximum of 43.

The distribution for pre- and post-test scores is shown in Figure 14. The distribution shows that there is positive movement in 75% of the cases while 20% changed negatively, with 5% remaining constant.

POST-TEST

PRE-TEST	10-19	20-29	30-39	40-49	Row Total
10-19	0	2	0	0	2
20-29	0	4	4	0	8
30-39	0	1	6	2	9
40-49	0	0	0	1	1
Column Total	0	7	10	3	20

Figure 14

Aesthetic Checklist Matrix Showing

Distribution of Pre- and Post-test Scores

In considering Figures 15, 16, 17 and 18, it is apparent that positive change has occurred in all 4 dimensions of aesthetic awareness. Particularly of note is the positive change in the "observation-expression" dimension.

POST TEST

PRE-TEST		1-3	4-6	7-9	10-12	13-15	Row Total
	1- 3	0	0	0	0	0	0
	4- 6	0	1	4	1	0	6
	7- 9	0	1	1	2	1	5
	10-12	0	0	2	4	1	7
	13-15	0	0	0	2	0	2
	Column Total	0	2	7	9	2	20

Figure 15

Aesthetic Checklist, Movement of

"Spontaneity" Scores from Pre- to Post-test

POST TEST

PRE-TEST	1-3	4-6	7-9	10-12	13-15	Row Total
1- 3	0	0	0	0	0	0
4- 6	0	0	4	2	0	6
7- 9	0	1	1	4	1	7
10-12	0	0	1	4	0	5
13-15	0	0	1	0	1	2
Column Total	0	1	7	10	2	20

Figure 16

Aesthetic Checklist, Movement of "Observation-Expression"

Scores from Pre- to Post-test

POST-TEST

PRE-TEST		1-2	3-4	5-6	7-8	9-10	Row Total
	1- 2	1	0	1	1	0	3
	3- 4	0	0	2	0	1	3
	5- 6	0	0	2	3	0	5
	7- 8	0	0	1	5	3	9
	9-10	0	0	0	0	0	0
	Column Total	1	0	6	9	4	20

Figure 17

Aesthetic Checklist, Movement of "Technical Skills"

Scores from Pre- to Post-test

POST-TEST

P		1-2	3-4	5-6	7-8	9-10	Row Total
R	1- 2	0	2	1	0	0	3
E	3- 4	0	3	2	0	0	5
	5- 6	0	0	4	5	0	9
T	7- 8	0	0	1	3	0	3
E	9-10	0	0	0	0	0	0
S	Column						
T	Total	0	5	7	8	0	20

Figure 18

Aesthetic Checklist, Movement of "Sense Awareness"

Scores from Pre- to Post-test

Relationship of Change Between "Aesthetic Awareness" and "Behavior"

In Figure 19, each of the change scores of the behavioral dimensions of the Jesness Behavior Checklist (self and observer) were correlated with the Aesthetic Checklist and the Art Judgment Checklist. Aesthetic Checklist change scores correlated significantly (.05) with 2 of the Jesness Behavior Checklist self-dimensions, "Conformity" and "Enthusiasm".

The Aesthetic Checklist showed no significant correlation with the Jesness Behavior Checklist observer change scores. Art judgment scores show a significant relationship (.05) with Jessness Behavior Checklist self-scores in the area of "considerateness". Art judgment scores show a significant relationship (.05) with Jesness Behavior Checklist observer-scores in the areas of "Considerateness" and "Conformity".

	Aesthetic Checklist		Art Judgment	
	Pearson's r		Pearson's r	
SELF	Scores	Significance	Scores	Significance
Unobtrusiveness	.034	.44	.091	.35
Friendliness	.264	.12	.257	.13
Responsibility	.355	.06	.286	.11
Considerateness	.090	.35	.507	.01
Independence	.007	.48	.354	.06
Rapport	.015	.47	.043	.42
Enthusiasm	.413	.03	.202	.19
Sociability	.222	.17	.074	.37
Conformity	.472	.01	.145	.27
Calmness	.040	.43	.212	.18
Communication	.045	.42	.095	.34
Insight	.339	.07	.301	.09
Social Control	.062	.39	.206	.19
Anger Control	.264	.12	.013	.47

Figure 19

Correlation of Change Scores, Behavioral Dimensions, with Aesthetic Checklist and Art Judgment, Utilizing Pearson's r

	Aesthetic Checklist Pearson's r		Art Judgment Pearson's r	
OBSERVER	Scores	Significance	Scores	Significance
Unobtrusiveness	.129	.20	.100	.33
Friendliness	.259	.13	.034	.44
Responsibility	.255	.13	.022	.46
Considerateness	.160	.24	.397	.04
Independence	.235	.15	.234	.16
Rapport	.275	.11	.214	.18
Enthusiasm	.197	.20	.025	.45
Sociability	.012	.47	.074	.37
Conformity	.049	.41	.494	.01
Calmness	.046	.42	.017	.47
Communication	.116	.31	.101	.33
Insight	.174	.23	.121	.30
Social Control	.220	.17	.054	.41
Anger Control	.181	.22	.203	.19

Figure 19 (continued)

Correlation of Change Scores, Behavioral Dimensions, with Aesthetic Checklist and Art Judgment, Utilizing Pearson's r

Figure 20, showing the relationship between the aesthetic dimensions and Jesness Behavior Checklist dimensions, pre- and post-test self-scores, indicates significant relationships (.05) between the following:

I. Spontaneity (post-test) and Insight (post-test)

II. Observation-Expression (post-test) and Responsibility (post-test)

III. Observation-Expression (post-test) and Considerateness (post-test

IV. Technical skills (pre-test) and Effective Communication (pre-test)

V. Technical skills (pre-test) and Anger Control (pre-test)

VI. Awareness (pre-test) and Effective Communication (pre-test)

Figure 21, showing the relationship between the aesthetic dimensions and Jesness Behavior Checklist dimensions, pre and post test, observer scores, indicates significant relationships between almost all of the dimensions, indicating that the aesthetic dimensions have significant impact upon behavioral change.

Spontaneity

1. Spontaneity (pre-test) and Responsibility (pre-test)
2. Spontaneity (pre-test) and Effective Communication (pre-test)
3. Spontaneity (pre-test) and Insight (pre-test)
4. Spontaneity (post-test) and Unobtrusiveness (post-test)

5. Spontaneity (post-test) and Friendliness (post-test)
6. Spontaneity (post-test) and Social Control (post-test)
7. Spontaneity (post-test) and Anger Control (post-test)

Observation-Expression

1. Observation-Expression (pre-test) and Friendliness (pre-test)
2. Observation-Expression (pre-test) and Responsibility (pre-test)
3. Observation-Expression (pre-test) and Independence (pre-test)
4. Observation-Expression (pre-test) and Conformity (pre-test)
5. Observation-Expression (pre-test) and Effective Communication (pre-test)
6. Observation-Expression (pre-test) and Insight (pre-test)
7. Observation-Expression (post-test) and Conformity (post-test)
8. Observation-Expression (post-test) and Insight (post-test)
9. Observation-Expression (post-test) and Social Control (post-test)

Technical Skills

1. Technical Skills (pre-test) and Responsibility (pre-test)
2. Technical Skills (pre-test) and Independence (pre-test)
3. Technical Skills (pre-test) and Enthusiasm (pre-test)
4. Technical Skills (pre-test) and Effective Communication (pre-test)

5. Technical Skills (pre-test) and Insight (pre-test)
6. Technical Skills (post-test) and Unobtrusiveness (post-test)
7. Technical Skills (post-test) and Friendliness (post-test)
8. Technical Skills (post-test) and Responsibility (post-test)
9. Technical Skills (post-test) and Considerateness (post-test)
10. Technical Skills (post-test) and Independence (post-test)
11. Technical Skills (post-test) and Rapport (post-test)
12. Technical Skills (post-test) and Sociability (post-test)
13. Technical Skills (post-test) and Conformity (post-test)
14. Technical Skills (post-test) and Insight (post-test)
15. Technical Skills (post-test) and Social Control (post-test)

Sense of Awareness

1. Awareness (pre-test) and Friendliness (pre-test)
2. Awareness (pre-test) and Responsibility (pre-test)
3. Awareness (pre-test) and Considerateness (pre-test)
4. Awareness (pre-test) and Independence (pre-test)
5. Awareness (pre-test) and Enthusiasm (pre-test)
6. Awareness (pre-test) and Sociability (pre-test)
7. Awareness (pre-test) and Conformity (pre-test)
8. Awareness (pre-test) and Effective Communication (pre-test)
9. Awareness (pre-test) and Insight (pre-test)

10. Awareness (pre-test) and Social Control (pre-test)
11. Awareness (post-test) and Friendliness (post-test)
12. Awareness (post-test) and Responsibility (post-test)
13. Awareness (post-test) and Considerateness (post-test)
14. Awareness (post-test) and Rapport (post-test)
15. Awareness (post-test) and Conformity (post-test)
16. Awareness (post-test) and Effective Communication (post-test)
17. Awareness (post-test) and Insight (post-test)
18. Awareness (post-test and Social Control (post-test)

Figure 22, showing the relationship between the aesthetic dimensions and the Jesness Behavior Checklist dimensions, self and observer change scores, utilizing Pearson's r, indicates significant relationships (>.05) between the following:

Spontaneity with Enthusiasm (self-score)

Spontaneity with Conformity (self-score)

Observation-Expression with Conformity (self-score)

Observation-Expression with Responsibility (self-score).

Awareness with Conformity (self-score)

This indicates that as level of "conformity" reduces, "spontaneity", "observation-expression" ability, and "awareness" (critical) increase. Thus level of "conformity" is inversely related to "spontaneity", "observation-expression" ability, and "awareness".

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

AESTHETIC DIMENSIONS	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Eff. Comm.	Ins.	Soc. Cont.	Ang. Cont.
Spontaneity Pre-test	.445	.386	.247	.319	.344	.381	.445	.300	.402	.415	.338	.500	.375	.052
Spontaneity Post-test	.296	.202	.019	.056	.365	.175	.378	.315	.081	.344	.325	.047	.313	.328
Observation-Expression Pre-test	.198	.307	.454	.228	.482	.180	.410	.361	.252	.124	.008	.147	.152	.202
Observation-Expression Post-test	.467	.464	.038	.027	.074	.238	.197	.329	.258	.089	.477	.259	.094	.070
Technical Skills Pre-test	.201	.440	.453	.447	.411	.290	.450	.342	.350	.071	.020	.324	.259	.022
Technical Skills Post-test	.279	.257	.374	.040	.487	.500	.457	.134	.201	.109	.415	.283	.210	.108
Sense Awareness Pre-test	.223	.316	.422	.389	.194	.299	.360	.448	.311	.182	.009	.135	.391	.109
Sense Awareness Post-test	.487	.178	.158	.040	.334	.386	.436	.462	.078	.093	.399	.205	.270	.129

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Eff. Comm.: Effective Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp. Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm.: Calmness	

Figure 20

Relationship between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions, Self-scores, Pre- and Post-test, Utilizing Pearson's r Significance

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

AESTHETIC DIMENSIONS	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Eff. Comm.	Ins.	Soc. Cont.	Ang. Cont.
Spontaneity Pre-test	.340	.258	.050	.240	.162	.222	.088	.308	.180	.169	.038	.036	.364	.324
Spontaneity Post-test	.048	.032	.098	.224	.143	.415	.081	.164	.070	.335	.253	.246	.019	.044
Observation-Expression Pre-test	.466	.043	.000	.082	.040	.067	.061	.192	.017	.291	.003	.008	.232	.437
Observation-Expression Post-test	.055	.129	.096	.062	.063	.082	.406	.083	.021	.215	.067	.006	.003	.242
Technical Skills Pre-test	.426	.278	.003	.143	.032	.422	.030	.059	.089	.110	.007	.032	.098	.230
Technical Skills Post-test	.011	.003	.001	.003	.053	.049	.315	.018	.002	.086	.062	.003	.000	.235
Sense Awareness Pre-test	.210	.031	.000	.003	.011	.171	.009	.005	.007	.254	.004	.005	.032	.413
Sense Awareness Post-test	.187	.025	.002	.002	.228	.014	.229	.149	.010	.443	.011	.008	.043	.444

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Eff. Comm.: Effective Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp. Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm.: Calmness	

Figure 21

Relationship between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions, Observer Scores, Pre- and Post-test, Utilizing Pearson's r Significance

AESTHETIC DIMENSIONS-CHANGE

	JESNESS BEHAVIOR CHECKLIST DIMENSIONS													
	Unobt.		Friend.		Resp.		Consid.		Ind.		Rapp.		Enth.	
	S	O	S	O	S	O	S	O	S	O	S	O	S	O
Spontaneity	.500	.311	.162	.186	.166	.116	.500	.450	.419	.208	.485	.098	.041	.216
Observation-Expression	.313	.285	.084	.185	.034	.073	.417	.222	.329	.112	.390	.197	.153	.323
Technical Skills	.467	.190	.465	.278	.184	.477	.093	.233	.247	.459	.208	.457	.183	.270
Sense Awareness	.298	.113	.158	.480	.101	.087	.290	.350	.284	.427	.267	.065	.074	.117

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport
Friend.: Friendliness	Enth.: Enthusiasm
Resp. Responsibility	
Consid.: Considerateness	
Indep.: Independence	

Figure 22

Relationships between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions, Self and Observer, Utilizing Change Scores and Indicating Pearson's r Significance

AESTHETIC DIMENSIONS-CHANGE

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

	Soc.		Conf.		Calm.		Eff. Comm.		Ins.		Soc. Cont.		Ang. Cont.	
	S	O	S	O	S	O	S	O	S	O	S	O	S	O
Spontaneity	.106	.230	.001	.220	.300	.264	.330	.342	.255	.233	.453	.216	.207	.500
Observation-Expression	.500	.453	.026	.363	.280	.191	.363	.143	.102	.425	.410	.108	.198	.287
Technical Skills	.115	.380	.446	.099	.275	.155	.236	.500	.085	.500	.228	.472	.398	.051
Sense Awareness	.131	.169	.000	.397	.380	.443	.374	.290	.355	.311	.185	.329	.456	.427

Abbreviations:

Soc.: Sociability
Conf.: Conformity
Calm.: Calmness
Eff. Comm.: Effective Communication
Ins.: Insight
Soc. Cont.: Social Control
Ang. Cont.: Anger Control

Figure 22 (continued)

Relationships between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions, Self and Observer, Utilizing Change Scores and Indicating Pearson's r Significance

Chapter 5

FINDINGS AND INTERPRETATIONS

Identification of the Study Sample

The ratio of boys to girls in the study sample of emotionally disturbed youth was 17 to 3. Record of classroom attendance is above average, with all children being present at least 80% of the time, therefore providing them with equal involvement in the art therapy program.

Although all of the children in the study sample were of average intelligence, at a mean age of 14.7, it was found that their academic achievement fell far below the acceptable level for their age, eg., in mathematics, 95% of the study sample functioned below the Grade 7 level, and in English, 65% functioned below the Grade 7 level. This would indicate that the sample's emotional problems interfere with their adequate functioning in the regular school system or vice versa.

The "Conceptual Level" scores indicated that 15 of the 20 students in the study sample are at a Stage A level of functioning, indicating highly unsocialized, egocentric behavior and a poorly developed value system. The other 5 cases (which included the 3 girls) fell into Stage B, indicating an internalized value system but a rigidifying of situations into black-and-white, good-or-bad.

This data bears out that the study sample is indeed

functioning at lower-than-average or unusually low levels of conceptual development, when considering Hunt's conclusions of findings indicating that very few low Conceptual Level (below 1.0) students are encountered in the secondary school systems. (Hunt, D.E., 1971)

The "Conceptual Level" findings support the need for this population of an environment offering a high level of order, organization and clarity, providing predictability, consistency and support, hence encouraging beginning trust and creative involvement.

"Health and Opinion Survey" scores, which indicate coping mechanisms in regard to stress, showed that 13 out of 20 cases, or 65%, fell into the "Sensitizer" range. "High scores (4 of the population) can reflect a significant degree of neurosis being present." (Johnston, R., 1979, p. 37)

Again, these findings support "Conceptual Level" data that the study sample is not average and requires differentiated educational and therapeutic treatment. It is interesting to note that on the "Health and Opinion Survey" post-test scores, 3 of the "Sensitizer" cases (pre-test) moved to the "Repressor" stage, and 2 average (pre-test) cases also moved to the "Repressor" stage. The initial intensive therapeutic setting, encouraging student's participation in problem-solving, may be accountable for this high degree of movement from an openly anxious, aggressive emotional stance to a defensive, closed, non-

committal stance. This trend and its causes would require further research before forming further conclusions.

The "Jesness Behavior Checklist" self-scores show extreme fluctuations in assessment of self from pre- to post-test, indicating on the part of the students a lack of insight and self-knowledge, or awareness-of-self in relation to others and the environment from one period to the next. The post-test self-scores are slightly less extreme, presuming some improvement in degree of insight among the students.

The "Jesness Behavior Checklist" observer scores show a more even distribution of the sample within the normal range of the behavior dimensions, as well as more gradual change patterns from pre- to post-test. It is interesting to note that only Insight is not significantly correlated between observer pre- and post-test scores, lending substance to the assumption that students lack self-awareness and demonstrate a need for perceptual training.

The observer scores further showed minimal change in students' behavior, with 50% of the cases showing no change or some positive change.

"Classroom Behavior" assessment (overall) showed very insignificant differences in behavior appraisal between behavior in the art room and behavior in the homeroom (english, math remediation) which would indicate that the student reacts rigidly and predictably with most staff in the emotional milieu, and that behavioral changes as a

result of teaching approach would become apparent only after an extended period of time and require longitudinal study. The similarities among observers' assessment of child behavior point to the need for consistency in a therapeutic setting.

Students' attitude and sensitivity toward the art task, judged by the "Aesthetic Checklist" criteria, showed some improvement in 75% of the cases from pre- to post-test, and the "Art Judgment" criteria, looking at change in expression utilizing the children's art work indicated improvement in 85% of the cases. There is general agreement for the number of children who showed negative improvement or no improvement between the "Art Judgment" criteria and the "Aesthetic Checklist" criteria. Of particular note is the change in the "observation-expression" dimension of the "Aesthetic Checklist" criteria, indicating an increased interest in expression with concomitant interest in observation to aid expression. It is assumed that the structural approach to working in art helps the students to gain confidence and self-reliance, where he can begin to enjoy the creative process as an ongoing alternate mode of expression.

Change Relationships between Aesthetic Awareness and Behavior

Of particular note is the relationship between the "Aesthetic dimensions" and the "Jesness Behavior Checklist"

dimensions, observer score, pre- and post-test (see Figure 21). Significant relationships (utilizing Pearson's r) are found between almost all of the paired dimensions. This indicates that participation in art would have a significant influence on behavior. Of particular note is the behavioral dimension "conformity" which appears to consistently show a significant relationship with the aesthetic dimensions. This would indicate that as level of "conformity" reduces, "aesthetic awareness" increases. Thus level of "conformity" is inversely related to the aesthetic dimensions "spontaneity", "observation-expression", and "sense awareness". Other behavior dimensions showing repeated significance in relationship with aesthetic dimensions are:

1. Responsibility
2. Insight
3. Effective Communication.

It is indicated that art involvement of our study sample, then, has a more significant change effect on some types of behavior than on others. It would appear that "insight", "effective communication", "conformity" and "responsiblity" are particularly affected by an involvement in the Art therapy program. It is hypothesized that growth of "responsibility" is directly related to the structural approach of the art setting based on "Conceptual Level" theory. "Conformity" reduces as the student's self-confidence and self-determination increases due to beginning successes he experiences in the structured art therapy

setting, and he consequently begins to discover and enjoy his own expressive needs. "Insight" is developed through an emphasis on a developmental art curriculum, which places emphasis on discovering the self, the self in relation to others, and finally the self in relation to his environment. "Effective communication" is a result of an improved self-concept, development of personality, a greater awareness of self in relationship to his/her environment (aesthetic development), a willingness to be open, communicative and receptive to change and hence be more effectively communicative. It is suggested, then, that "effective communication" can be positively influenced by an involvement in visual expression through Art.

Chapter 6

SUMMARY

The major objective of this pilot study was to effectively integrate Art as a therapeutic component of a Day Treatment Centre serving emotionally disturbed adolescents. The goal was the creation of a developmental art curriculum based on behavioral and expressive needs of the population. It is felt that the "Conceptual Level" theory has provided a highly effective taxonomy to aid in structuring the therapeutic milieu in Art to encourage and support individual emotional development and growth through visual expression.

The "Stages of Self-Expression" (Lowenfeld, V., 1957) have been instrumental in the creation of an art curriculum taking into consideration the youth's expressive needs.

The integration of behavioral and expressive theories of development is necessary in establishing criteria in encouraging and setting progressive goals toward affective growth through Art.

Statistical findings have shown that the children have improved in the behavioral as well as the expressive-aesthetic area during the short time they participated in the study, and that behavioral dimensions are significantly correlated with aesthetic dimensions, showing that there

exists an important inter-relationship between these two areas.

In order to provide more conclusive evidence of the positive effect of expressive or art activity upon behavior, it is suggested that this pilot project can provide the basis for the creation of a controlled study taking into consideration other environmental influences affecting behavior.

It is the enthusiasm and emotional growth of the individual students who have experienced success in Art which provide the incentive to create and further develop a therapeutically valid art program; for although cognitive learning provides the means through which man achieves survival, it is effective learning which makes survival worthwhile.

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Appendix A

CONCEPTUAL LEVEL PARAGRAPH COMPLETION TEST

1. What I think about rules...
2. When I am criticized...
3. What I think about parents...
4. When someone does not agree with me...
5. When I am not sure...
6. When I am told what to do...

Appendix B

JESNESS BEHAVIOR CHECKLIST

by Carl F. Jesness, Ph.D.

(1) A.N. N.O. S. F.O. V.O.

1. Interrupts or distracts others.
2. Has been seen to compliment or encourage others.
3. Is involved in clowning, horse-play, inappropriate behavior.
4. Tries to get others into trouble. Instigates arguments and fights, or calls attention to behavior of others.
5. Seeks advice or help from others at times when he should.
6. Poor sport. Cheats to win, shows anger or sulks when losing.
7. Goes out of his way to say hello or speak to others, even those less popular.
8. Agitates, teases, laughs at, or ridicules others.
9. Is well-groomed, clean, and neat in appearance.
10. Apologizes when appropriate.

11. Picks on, pushes around, threatens, or bullies those around him.
12. Makes appropriate responses to others; speaks when spoken to, smiles when others smile at him, etc.
13. Brags about or delights in describing antisocial, unlawful, delinquent, or criminal exploits.
14. Fails to become quiet or calm down when requested to do so.
15. Can express difference of opinion, criticism, or complaint without antagonizing others.
16. Upset if he can't have or do something right now.
17. Is excessively loud and noisy at inappropriate times or places.
18. Helps others, even without apparent personal gain.
19. Is involved in quarreling, squabbling, bickering.

20. Schoolwork or job assignments are done neatly and carefully
21. When corrected shifts blame, makes excuses, or complains that it is unfair, etc.
22. Is assertive. Makes his opinions and preferences known.
23. Takes good care of his own and others' equipment and property.
24. Shows disdain for group or individual counseling sessions.
25. Gets things done; does a lot of work in a given time.
26. Can be talked into things; goes along with others.
27. Is not easily discouraged. Sticks with and completes tasks assigned.
28. Rewards or encourages (with attention, approving gestures, remarks, etc.) delinquent or antisocial behavior of others.
29. Can make routine decisions without undue hesitation or soliciting help from others.

30. Gets up on time, gets to school or work on time, etc.
31. Complains about or expresses low opinion of counselors, police, or other authority figures.
32. Shows initiative: goes ahead to next task, makes good use of free time, etc.
33. Asks for help or seeks assistance, even on simple tasks.
34. Has assumed the responsibility for organizing, and/or supervising the actions of others of his age group in accomplishing a work or recreational task.
35. Actively resists authority: argues with decisions and complains when told what to do.
36. Begins or attends to routine assignments or chores without reminders.
37. Turns to someone such as a teacher or counselor to take care of his problems with others.

38. Gets school and/or work assignments done on time.
39. Is difficult to understand (speech is mumbled or incoherent).
40. Tells the truth; does not lie, exaggerate, or fabricate.
41. Becomes anxious. upset, and/or freezes when frustrated, under pressure, or faced with a difficult task.
42. Takes an active, contributing part in group discussions and/or meetings.
43. Steals or takes things without permission.
44. Listens carefully to instructions or explanations.
45. Appears nervous, anxious, jittery, or tense.
46. Can be relied upon to do what he says he will do.
47. Becomes hurt or anxious if criticized.
48. Requests or questions are direct and straightforward.

49. Uses profanity or vulgar language.
50. Can take kidding or teasing without becoming upset or anxious.
51. Displays personal habit(s) or behavior(s) that is aberrant, offensive, or disturbing to others.
52. Tells others about being nervous, unable to sleep, etc.
53. Looks at the person he is talking to.
54. Does things that are wrong, illegal, or against the rules.
55. Makes positive statements about himself (demonstrates positive self-concept).
56. Gravitates toward a delinquent-type group or clique.
57. Is slow to respond to requests.
58. Becomes depressed or withdrawn when frustrated or criticized.
59. Is well-liked; sought out by others of his age group.
60. Is short-tempered and quick to show anger.

61. Talks freely to persons such as counselors or teachers about himself (his plans, his problems, etc.)
62. Is slow moving, sluggish, listless, spiritless, etc.
63. Gets along with others in group recreation.
64. Tends to avoid persons such as teachers, therapists, and counselors or any activities in which they take part.
65. Is cheerful. Laughs and smiles.
66. Becomes aggravated or abusive when frustrated or his will is opposed.
67. Works cooperatively with others in work or task groups.
68. Gets into physical fights.
69. Seeks out friendly conversations with adults.
70. Tends to withdraw and/or isolate himself from others.
71. Accepts criticism or teasing without flaring up or becoming angry.

72. Is the recipient of ridicule, agitation, etc.
73. Takes part in social events and tries to get involved in group functions and activities.
74. States or demonstrates that he distrusts persons in authority such as teachers, counselors, therapists, etc.
75. Actively engages in problem-solving behavior related to personal, family, or social problems.
76. Appraises his own abilities and accomplishments realistically.
77. Plans realistically for his vocational or academic future.
78. Understands (can verbalize) how to avoid trouble with school officials, police, or other authorities.
79. Verbalizes realistic understanding of ways and means of coping with parents and/or home situations.

(1) A.N. N.O. S F.O. V.O.

80. Actively engages in problem-solving behavior related to deciding upon and achieving future objectives.

(1) A.N.: Almost Never
N.O.: Not Often
S.: Sometimes
F.O.: Fairly Often
V.O.: Very Often

The self-rating form has identical items which refer to the self, eg. No. 1, "I interrupt others who are talking, or bother others who are busy".

Appendix C

HEALTH & OPINION SURVEY

1. I wake up fresh and rested most mornings.
2. Usually my hands and feet are warm.
3. Every day I am interested in the things I do.
4. I am often nervous.
5. Once in a while I think of things too bad to talk about.
6. At times I have fits or laughing and crying that I cannot control.
7. I feel that it best to keep my mouth shut when I'm in trouble.
8. I find it hard to keep my mind on a task or a job.
9. I worry about my health.
10. I have had days, weeks, or months when I didn't have the energy to get things done.
11. I am restless at night and do not sleep well.
12. Much of the time my head aches.
13. I am just as healthy as my friends.
14. I ignore old school friends and buddies unless they speak to me first.
15. I often get chest pains.
16. I get along comfortably in a group of people.
17. I wish I could be as happy as others seem to be.
18. Most of the time I feel sad and depressed.
19. I am sure of myself.
20. I usually feel life is worth living.

21. It takes a lot of arguments to prove the truth to most people.
22. I think most people would lie to get ahead.
23. I do a lot of things which I regret afterwards.
24. I don't quarrel very much with my family.
25. I have a hard time changing the things I want to change in myself.
26. My muscles don't twitch or jump very much.
27. I care what happens to me.
28. Often I feel I have done something wrong or evil.
29. I am happy most of the time.
30. Some people are so bossy that I feel like doing the opposite of what they ask, even though I know they are right.
31. Often I feel as if there were a tight band about my head.
32. I seem to be about as smart as most of my friends.
33. Most people will cheat a little to get what they want.
34. Usually I can understand why I have been so cross and bitchy.
35. I don't worry about catching diseases.
36. I often wonder why someone has done something nice to me.
37. Criticism or scolding hurts me very much.
38. Usually I feel I must behave like the people around me.
39. I feel useless at times.
40. At times I feel like picking a fight with someone.

41. Because I can't make up my mind quickly, I lose out on things.
42. I get impatient if people bother me when I am working on something important.
43. Most nights I go to sleep without thoughts or ideas bothering me.
44. I cry easily.
45. I cannot understand what I read as well as I used to.
46. I feel better now than ever before.
47. I resent having anyone take me in so cleverly that I have to admit that it was one on me.
48. I get tired easily.
49. I like to study and read about things that I am working on.
50. I like to know some important people because it makes me feel important.
51. It makes me uncomfortable to put on a stunt at a party even when others are doing the same sort of things.
52. I try hard to hide my shyness.
53. I often have dizzy spells.
54. My memory seems to be all right.
55. I am worried about sex.
56. I find it hard to talk to new people.
57. I am afraid of losing my mind.
58. My hand often shakes when I try to do something.
59. My eyes don't get tired even if I read for a long time.
60. Usually, I feel healthy.

61. I have very few headaches.
62. Sometimes, when embarrassed, I break out in a sweat which bothers me a lot.
63. I have difficulty in keeping my balance while walking.
64. I wish I were not so shy.
65. I enjoy many different kinds of play and recreation.
66. While walking I am very careful to step over sidewalk cracks.
67. I frequently find myself worrying about something.
68. I hardly ever notice my heart pounding and I am seldom short of breath.
69. I get mad easily but soon get over it.
70. I often think sad or angry thoughts.
71. Sometimes I am so restless I cannot sit long in a chair.
72. I dream frequently about things that are best kept to myself.
73. I believe I am no more nervous than most people.
74. I often have pains.
75. I have difficulty in starting to do things.
76. It is safer to trust nobody.
77. Once a week or more often I become excited.
78. When in a group of people I have trouble thinking of the right things to talk about.
79. When I leave home I do not worry about whether the door is locked and the windows closed.
80. I have often felt that strangers were looking at me as if I was doing something wrong.

81. I drink a lot of water every day.

82. I don't like it when a criminal gets off free just because he had a smart lawyer.

83. I work under a great deal of pressure.

84. Usually I don't talk to people until they talk to me first.

85. I find life hard much of the time.

86. In school I found it hard to talk in front of the class.

87. Even when I am with people I feel lonely much of the time.

88. I think nearly anyone would tell a lie to keep out of trouble.

89. I am easily embarrassed.

90. I worry over money and business.

91. I easily become impatient with people.

92. I am worried about something or someone almost all the time.

93. Sometimes I become so excited that I find it hard to get to sleep.

94. I easily forget what people say to me.

95. Even for little things I usually have to stop and think before I act.

96. Often I cross the street in order <u>not</u> to meet someone I know.

97. I often feel as if things were unreal.

98. I have a habit of counting things that are not important, such a bulbs on electric signs, etc.

99. I have strange and peculiar thoughts.

100. I have been afraid of things or people that I knew could not hurt me.

101. I have no fear of going into a room by myself where other people are talking in a group.

102. I have more trouble concentrating than other people seem to have.

103. Several times I have given up doing a thing because I didn't think I could do it.

104. Bad, often terrible words come into my mind and I can't get rid of them.

105. Sometimes an unimportant thought will run through my mind and bother me for days.

106. Almost every day I am frightened by something.

107. I get upset easily when things don't go my way.

108. I am more sensitive than most people.

109. At periods my mind seems to work more slowly than usual.

110. I very seldom have times when I'm sad or depressed.

111. I wish I could get over worrying about things I have said that may hurt other people's feelings.

112. People often disappoint me.

113. I can't tell anyone about myself.

114. Sometimes things get so difficult, I don't care about anything.

115. Even though everything is going fine for me, I often feel that I don't care about anything.

116. Sometimes I feel I have so many problems, I cannot overcome them.

117. I often think: "I wish I were a child again."

118. It makes me feel like a failure when I hear of the success of someone I know well.

119. I can't get disappointments out of my mind.

120. At times I think I am no good at all.

121. I worry quite a bit over possible bad luck.

122. Sometimes I don't do things I want to because others feel that I will not do it right.

123. Several times I have changed my mind about the things I want to do with my life.

124. I have a daydream life about which I do not tell other people.

125. I have often felt guilty because I have pretended to feel more sorry about something than I really was.

126. I feel tired a lot of the time.

127. I sometimes feel that I am about to fall apart.

Appendix D

STUDENT BEHAVIOR CHECKLIST

	AN	NO	S	FO	VO
1. Shows initial enthusiasm with task but is quick to switch to "more exciting things.					
2. Upset if he can't have or do something right now.					
3. Is short-tempered and quick to show anger, especially when criticized.					
4. Argues at length with teachers, wants to do own thing.					
5. Destroys or abuses equipment or work both his own and that of others.					
6. Shouts, swears, and intimidates others.					
7. Is involved in quarreling, squabbling or bickering.					
8. Interrupts or disturbs others.					
9. Is easily distracted by things or people around him, has trouble keeping mind on task.					
10. Has difficulty starting a task or carrying it out successfully.					
11. Frustrates easily with a task.					
12. Passes a great deal of time by talking, playing with objects, or daydreaming.					

AN NO S FO VO

13. Likes to share his success with others.
14. Helps others, even without apparent personal gain.
15. Will share feelings or ideas with teacher or students.
16. Asks for help and advice with tasks.
17. Likes to work in a team.
18. Is self-motivating.
19. Is well groomed, clean and neat in appearance.
20. Has good feelings about his work done in class.
21. Makes appropriate responses to others, speaks when spoken to, smiles when others smile at him, etc.

A.N. = almost never

N.O. = not often

S. = sometimes

F.O. = fairly often

V.O. = very often

Appendix E

AESTHETIC CHECKLIST

(1) A.N. N.O. S F.O. V.O.

1. Uninhibited expression of image.
2. Uninhibited, free use of materials.
3. Ability to follow instructions.
4. Ability to see and verbally/ visually describe situations, objects and things.
5. Ability to apply learning toward visual expression.
6. Ability to utilize observation toward visual expression.
7. Ability to handle appropriately simple tools and materials.
8. Ability to cope with more difficult techniques and media.
9. Ability to compare and contrast own and others work.
10. Beginning awareness of shapes, colors, texture and their visual and emotional effect.

(1) A.N. = Almost Never
N.O. = Not Often
S. = Sometimes
F.O. = Fairly Often
V.O. = Very Often

Appendix F

ART JUDGMENT FORM

	Never	Sometimes	Often
1. Uses schemata (orderly arrangement of subject matter.			
2. Beginning use of technique (horizontal line, light-shadow-color manipulation, perspective.			
3. Observes motion and characterizes it visually.			
4. Observes and characterizes age, sex, size.			
5. Good spatial relationships			
6. Work is original rather than stereotyped.			
7. Social identification is evident.			
8. Ability to complete work.			